

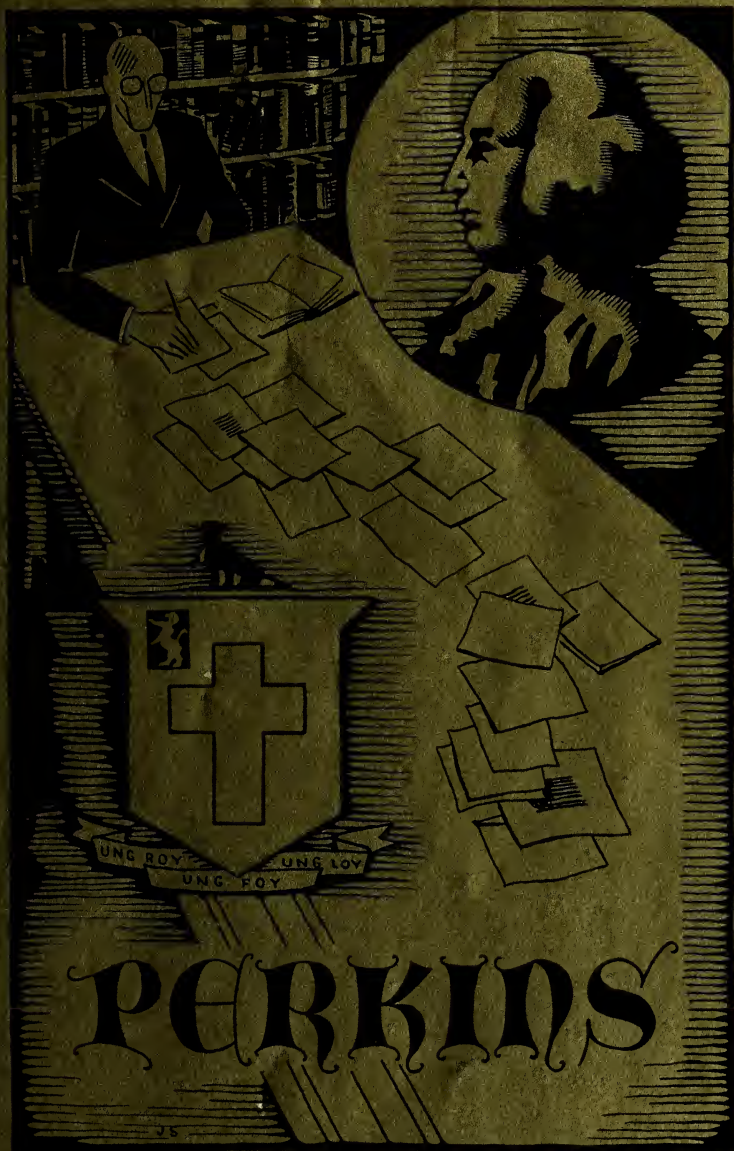
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Harmonies in
Japanese Music

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No. XLI.

Harmonies
in
Japanese Music.

Paul Heran.

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Privately Printed Opuscula

ISSUED TO MEMBERS OF

THE SETTE OF ODD VOLUMES.

No. XLI.

Harmonies in Japanese Music.



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HARMONIES

IN

Japanese Music.

BY

PAUL BEVAN, M.A.,

READY RECKONER,

TREASURER AND SOMETIME SECRETARY OF YE
SETTE OF ODD VOLUMES.

*Delivered after Dinner at Limmer's Hotel, on the occasion
of the Ladies' Night, Friday, November 1st, 1895.*



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DEDICATED TO

The Sette of Odd Volumes

BY

THEIR

READY RECKONER.





On Harmonies in Japanese Music.

MY reasons for introducing such a subject to the notice of the *Sette* of *Odd Volumes* to-night are three in number :

1. The command of His Oddship — HE who must be obeyed.
2. The fascination of the subject for me, to whom the study of Japanese music has always been a source of unmixed pleasure.
3. The opportunity of trotting out a hobby before one of the most critical and distinguished audiences that have ever graced our *O.V.* board.

Under such conditions as these, my subject may appeal to those whose knowledge of Japanese art has been hitherto confined to the fans and bric-à-brac of our universal provider, and even to those to whom the masterpieces of that genius Kōrin are even as caviare, and from whom the delicate handiwork of the versatile Ritsuwō call forth fewer emotions than the sight of black lacquer on the latest pattern S. and T. hansom cab.

It is not my intention, in the short space of time allotted me on a festive occasion of this kind, to make more than a brief incursion into the veiled harmonies that are to be discovered in Japanese music. I dare not lead you into the labyrinths of tone schemes, perturbed harmonics, or phase differences—or still less, introduce you to the hidden mysteries of the missing link between Eastern and Western music, which writers on Oriental music are always endeavouring to, but never do, find.

I speak, too, with diffidence in the presence of the distinguished representative of the Empire of Japan, and possibly of the London correspondent of some technical Japanese music journal.

My object is to interest without instructing you ; and should I succeed in convincing you of anything, it will be due to your own discernment, and not to any theories that I may let loose upon you.

As regards my *Q.V.* Brethren, knowing their critical acumen, I shall later give some examples of Japanese airs harmonised, and let *them* construct theories for themselves.

I should not be surprised if these independent theories were ultimately to tend to a common result. The Latins foresaw the consensus of opinion of the *Sette* when they chose the word *Oves* to indicate creatures who bleat in gregarious (I should say gregorian) chant.

From earliest times Japanese music, like that of Egypt, from which country every art and science is supposed to have sprung, was regarded as a gift of inspiration, and held in such esteem that its chief use was in the service to their deities. Their art had no musical characters, and their melodies and methods were transmitted by ear and tradition only, the priests largely appropriating music to themselves, using it for religious and important state functions. Gradually it became disseminated among the people, though one cannot trace in Japan that laws restricted to their use a limited number of melodies, which we know was the case in Egypt. The instruments in vogue in both countries were very similar as regards both stringed instruments and those of percussion. The antiphonal mode of singing existed in both countries ; in support of which statement indisputable evidence as regards Egypt exists in the works of Ptolemy Phila-

delphus, to say nothing of representations upon Egyptian slabs and tombs;* and as regards Japan, it is handed down to us by the theatre of the present day.

The Greeks, who got their music from Egypt, used music as an accompaniment to recitation and dialogue; and the choruses such as those of Aeschylus, the "Wagner" of Hellas, which in the studies of our early days were "skipped" owing to their apparent difficulty, were prominent features in his tragedies, and in those of Sophocles and others. These choruses were difficult of construction, probably owing to their being written to fit the music composed for the early opera-dramas, rather than the converse which now obtains. What the metrical system of the Egyptians and the Greeks was, it is impossible to say, and it is still a disputed point as to whether ἀρμονία or

* A questionable example is given on page 42. The words of this are evidently in honour of IBIS or OVES.

συμφωνία meant a complicated system or combination of harmony, or whether it had reference to a joining together of tetrachords, or groups of four notes.

In comparing present things with past, in comparison, say, of the modern German school of thought with that of the school of Pythagoras,* Lasos and Terpander (600 B.C., or thereabouts), it is surely no presumption to assume that where theories were started and treatises written on such varied subjects as "The

* To Pythagoras and the Greeks it was known that the notes of the melodic scale corresponded in a curiously perfect way to certain numerical relations between the lengths of the stretched strings. (*Brother and Professor Silvanus P. Thompson, D.Sc., M.R.I.*, in his learned exposition entitled, "The Physical Foundation of Music," delivered before the Royal Institution of Great Britain, June 13th, 1890.)

Pythagoras is reported to have invented harmonic strings through hearing four blacksmiths working with hammers in harmony, whose weights he found in squares to be 36, 64, 81, and 144.

Mathematical Precision of the Harmonics," "Sound Pulsations," "The Combination and Cataloguing of Chords," harmony, in the sense we take it—the practice of combining sounds of different pitch—did actually exist in their musical performances.

It does not necessarily follow that the ecclesiastical scales out of which our modern system of harmony was gradually evolved (which scales were the descendants of Greek scales) were a new discovery, for one can point to a race which no one would ever credit with the creation of any new theories in music—I refer to the so-called Scotch, whose soul-stirring, nerve-wrecking, drone-bass was of much greater antiquity; the harmonies of which, no doubt, did more to frighten the legionaries of Agricola or Hadrian than did the kindly offer of their claymore-points or their haggis. I submit that the mere application of this drone-bass in bad fourths or decayed fifths, whichever it is (it

depends on the listener's ear) shows a feeling for harmony, and predicts certain issues in the development of harmonic combination which cannot be too easily underrated.

From ancient Greek art to that of Japan is not a far cry, both nations possessing the common characteristics of love of Nature and the picturesque. Though I must admit that Nature evinces no aptitude for music, still, in the words of Whistler, "Nature is creeping up," and may ultimately be trained to recognition of the laws of harmony.

I feel I must justify the aspersion I have just cast upon Dame Nature's musical abilities; for it must be allowed that certain sounds not due to musical intention convey stray rhythmic feeling to the tympanum.* Those Brethren

* The *Pall Mall Gazette*, in its science columns of a recent issue, tells a story of a tame thrush which escaped after learning "God save the Queen," and returned next year with three companions, who assisted very cleverly in a quartette.

who went down to the sea in a great ship—that leviathan “La Marguerite,” last year—and did no business in the great waters, will have a lively recollection of the perfect rhythm with

Without going so far as to believe this entirely, no one who has listened to the frogs at night, or to the chirping of the too vociferous cicada, can doubt that the animal world possesses instances of the choral instinct. An inhabitant of the mountains of North Carolina writes to *Science* as if such instances were unknown, and describes a nocturnal concert of that interesting “bug” known as the katydid. When these insects elect to sing in the branches, sleep goes from the home. Wearily the householder lies awake for eight hours at a stretch, taking note of this strange music. It begins at sundown with a few scattered scrapings of the leaders, and then the orchestra settles in, dividing into two vast bodies which answer each other in antiphonies which sound to the distracted ears like the rhythm of a cross-saw. A gust of wind upsets the concert, and the scattered notes begin again, the leading voices being the more pronounced, and the answering note being from one to five tones lower. North Carolina must be a bad place to sleep in during the time of the “New Talk.”

which the sad sea waves broke over and against the good ship's sides.

But it is not only in Nature that we occasionally recognise a well-meant attempt at musical sounds, but even in the apparently most unlikely works of man: *e.g.*, in the cadence of the *obligato* supplied by the *andantissimo* rumbling of a South-Eastern Railway express, crawling to the south, which, taken of course in the slowest time, and forty minutes behind that, vividly recalls the "Brek-kek-keks" of "The Frogs" of Aristophanes.

To revert to pre-railway times :

It is easy to trace the opera-dramas in Japan and Greece, starting from divine inspiration, to finally develope into opera-dramas of hero life, the poets of both countries writing their tragedies in verse whereby to gain the power of expressing great thoughts with the greatest amount of dignity that language can command, their verses being sung in order that

they may be invested with a deeper pathos than the most careful form of ordinary declamation can reach.

The earliest records of a *Conservatoire* in Japan date from about the early part of the VIIIth Century, when the Emperor Mommu established something of this kind for his household in order that Chinese dance music might be learnt, performed, and appreciated ; a *Conservatoire* which has lasted into the present day, some of the present dancers being lineal descendants of those that performed before the Emperor mentioned.

Chinese music acted like the advent of Italian music in England in the eighteenth century : it created a fashion for foreign, to the detriment of native, art.

The old *Kāgūra* ceremony, however, outlived these Chinese innovations ; a natural music resulted, fostered by a skilful adaptation of the foreign instrument to the Japanese *Biwa* or lute.

The performances of dances soon developed into the *Utai* or song-dramas which, originally composed by the priests of Buddha, outgrew their original scope, and became operettas containing what are now known as "topical allusions" to a marked extent.

By the commencement of the XVIIth Century, licensed theatrical performances were in full swing, chiefly in the form of operadramas.

The orchestra to these was composed of two *samisens* or three-stringed lutes, one flute, big, side, and shoulder drums, and two reciters : in other words, the *Kapelle* and *chorus* of the ancient Greek theatre.*

* Du côté opposé à l'orchestre . . . se tient le *choeur* . . . Son rôle correspond assez exactement à celui du *choeur* de la tragédie grecque : il tient cependant plus de place dans le drame japonais. Il représente le bon sens populaire et la morale commune ; mais il explique surtout le développement du drame ; il raconte au besoin ce qui se passe hors de la scène, et dévoile les sentiments inte-

The musical scale in Japan consists of a minor scale with a flat second, e.g.,

C# D E F# G# A# B# C#.

This scale may not be the same as our system as far as vibrations are concerned, but it is identical with our diatonic and chromatic scale. The Japanese know naught of acoustics, yet the result of their harmonies is the same.

“Our harmonies are based on certain harmonic considerations. Were the Japanese accustomed to hear our harmonised themes, they would probably recognise the laws which underlie the construction of melody itself, and their music would show more the effect of this wider knowledge.” In other words, their science has given them the natural notes

rieurs des personnages.—*Le Théâtre Japonais* (Bibliothèque Orientale, No. LXIII.), par A. Lequeux ; Paris, 1889.

Pythagoras employed—a systematic sequence of notes—while their instinct has led them (in the words of Mr. Piggott*) into a sequence which is the sequence of the West—a curious divergence from the Chinese scale which may

* “The Music and Musical Instruments of Japan, by Mr. F. T. Piggott, Honorary Member Japan Society; with notes by T. L. Southgate.” Mr. Piggott, in a paper on the “Japanese Musical Scale,” read before the Japan Society subsequent to the publication of his above-mentioned exhaustive work, and to the date of my paper, disposes of his would-be critics successfully enough.

Admitting that the character of the music of the Japanese is entirely pentatonic, he maintains that their scale, as instanced by the principal tunings of the *Koto*, is identical with the European diatonic scale.

He thus concludes a remarkable paper:—“The Japanese *Koto* is an equal-temperament instrument, its notes being identical with those of the equal-temperament piano; only Japan did not borrow this from the West—it was in use by Yatsushashi, the inventor of the *Koto*, rather more than 120 years before Sebastian Bach wrote his Preludes and Fugues for the Well-Tempered Clavier.”

possibly be attributed to the mixture of various strains in the Japanese race.

An illustration from the Delphian hymn to Apollo, followed by the national anthem of Japan in unison, will show what I mean.

[The orchestra here played—

1. Ode to Apollo.
2. Kimiga-yo.]

There can be no doubt that the harmonies latent though displayed in Japanese music are better shown in their *samisen* music than in that of the *koto* (or Japanese zither), and I further assert that their harmonies are not only hinted at but ready for European treatment.

One striking analogy as regards the harmonies of Japan and of the West is the similarity of scheme followed in the opera-dramas of Japan and the opera-dramas of Richard Wagner. I am myself a witness to the fact that in the opera-drama performed to

this day in Japan, a leading motive, the very counterpart of the Wagnerian *leit-motiv*, runs through the whole production.* This is especially noticeable in the numerous Japanese hero-plays based on the peculiarly Greek idea of inexorable Destiny overtaking the hero, and making itself felt throughout by premonitory musical expressions, similar to the warning whisper of the *Waldvogel* to *Siegfried* in the Bayreuth Master's immortal work. A striking example of this I have called *Sayonara* (Farewell).

The examples of Japanese music which have just been so ably performed by the only

* Elle (la musique) joue presque sans discontinuer, accompagnant le dialogue d'une mélodie grave ou sautillante, triste ou gaie, discrète ou emportée, sourde ou bruyante, autant que possible à l'unisson morale de la situation.

Cette mélodie sert à représenter aussi le murmure de la nature ; elle cherche des harmonies imitatives, devient tour à tour tempête, zéphir, tonnerre, pluie, cascade, courant léger, etc., etc.—*Le Théâtre Japonais* ; A. Lequeux.

orchestra in this country which has been trained to produce them, will have, I trust, sufficed to convince you that, strange and weird as these melodies may have appeared to your unaccustomed ears, there is in all of them a substratum of musical truth, that is to say, a proper sequence of sounds, as they appear to me, capable of affording pleasure to any ear Eastern or Western.

At all events, I think it not unworthy of our *Sette* that it should have devoted some time this evening to its faithful servant's attempt to make it acquainted with the music which has enchanted for so many centuries the courts and peoples of the Land of the Rising Sun.

SAYONARA.

DISCUSSION.

The PRESIDENT asked the *Portreeve* to move a vote of thanks to the *Ready Reckoner* for the above paper, which that worthy did in his invariably gracious manner.

The *Alchemist* having seconded the vote, the *Interpreter* made a few remarks on the difficulty experienced by Japanese in following their own melodies as performed by foreigners.

His Excellency the Japanese Minister, Mr. T. Kato, followed, supporting the *Interpreter's* views ; he could follow the airs more easily when performed by Japanese rather than by English orchestras, although he had no doubt the airs imported by the *Ready Reckoner* were genuine, and made in Japan.

The *Playwright* asked if the harmonies were actually Japanese, or the tone-schemes of the *Ready Reckoner* himself.

The *Ready Reckoner*, in reply, disclaimed the authorship of the harmonies in question ; and, referring to his paper, maintained that these were discoverable to those who chose to study the subject.

The *Pilgrim* supported the *Ready Reckoner*, more especially as to his insistence on Japanese *leit-motifs*.

The *Mechanic* asked His Oddship to request the *Ready Reckoner* to print, publish, and issue to the *Sette* his paper as an opusculum, if possible with the airs themselves (in European notation) that had been performed that night, together with the discussion thereon.

The PRESIDENT put the vote of thanks to the meeting, and it was carried by acclamation; the *Sette* and the guests settling down to a delightful demonstration by the *Magnetizer* on "Rotatory Magnetism."



EXAMPLES

CHIEFLY FROM THE

MIYAKO-DORI COLLECTION * OF JAPANESE MELODIES.

* MIYAKO-DORI: Japanese Melodies, collected and arranged for the Voice or Pianoforte, by Paul Bevan, M.A., Hon. Treasurer of the Japan Society, London. English Lyrics by Antonia Williams. With Illustrations in the Text from drawings by Hokusai (*d.* 1849), Kuniyoshi (*d.* 1861), and other famous Japanese Artists. Ent. Sta. Hall. London: Novello, Ewer and Co.

Kimi=Ga=Vo.

REIGN OF MY SOVEREIGN.

JAPANESE NATIONAL ANTHEM.

Largo.

May our Emperor's reign en - dure, Stand increas - ing -
Just as leaves by autumn sown, Red and fair to

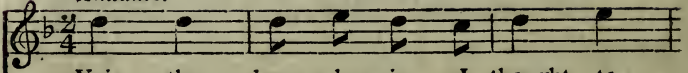
ly se - cure, ... True and fast shall it last
earth are blown, Just as these nev - er cease,

Till a mil - lion years have passed ; Thus shall he
Year by year to shed their peace ; Thus shall he

prais - ed be to E - ter - ni - ty.
reign to see E - ter - ni - ty.

Vosakoi.

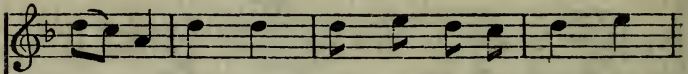
Andante.



Vain the dream where-in I thought to

Andante.

A piano accompaniment for the first line. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A piano dynamic marking 'p' is placed at the beginning of the right-hand part. The key signature is G major and the time signature is 4/4.



see thee, Vain the dream where-in thine arms en -

A piano accompaniment for the second line. It continues the grand staff from the first line. The right hand features more complex chordal textures and moving lines, while the left hand maintains the eighth-note accompaniment. The key signature is G major and the time signature is 4/4.

- twined me, Hope there is none, and vain the thought of

mf

This system contains the first two staves of music. The vocal line is on a single treble staff with a B-flat key signature. The piano accompaniment consists of two staves (treble and bass) with a B-flat key signature. The lyrics are written below the vocal staff. A mezzo-forte (*mf*) dynamic marking is placed above the piano accompaniment.

heav'n, To .. dark - ness given.

f

This system contains the next two staves of music. The vocal line continues on the single treble staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff. A forte (*f*) dynamic marking is placed above the piano accompaniment.

This system contains the final two staves of music on the page. The vocal line is represented by a single treble staff with whole rests. The piano accompaniment continues on two staves. The system concludes with a double bar line.

Manzai.

WISHING YOU TEN THOUSAND YEARS HAPPINESS.

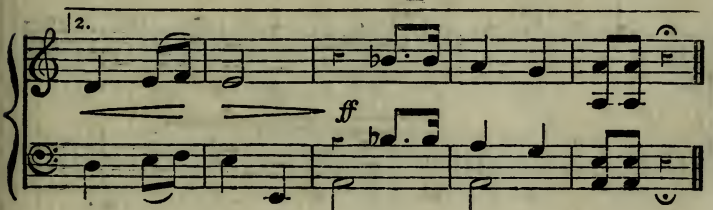
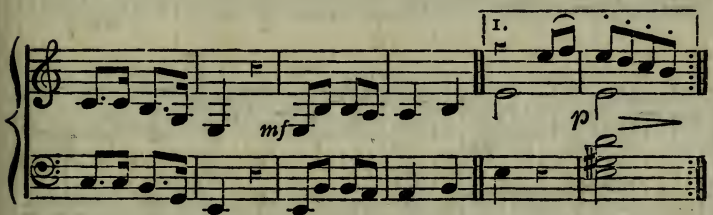
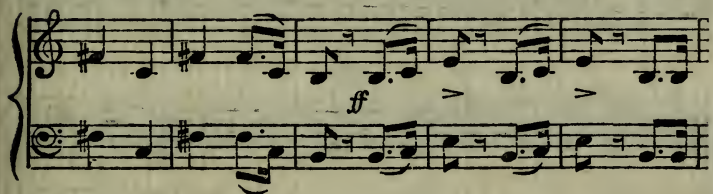
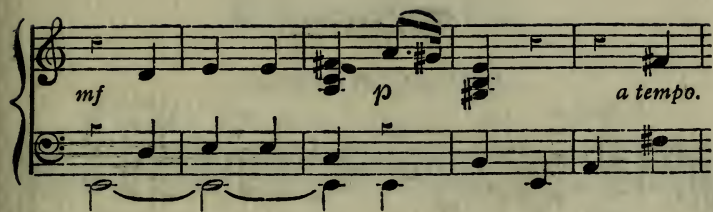
Allegro molto e con brio.

The first system of musical notation is for a piano piece in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), and then continues with a descending eighth-note scale (B4, A4, G4, F#4, E4, D4). The bass line starts with a half note G3, followed by a half note F#3, and then continues with a descending eighth-note scale (E3, D3, C3, B2, A2, G2). The dynamic marking *mf* is placed below the first measure of the bass line.

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then continues with a descending eighth-note scale (B4, A4, G4, F#4, E4, D4). The bass line starts with a half note G3, followed by a half note F#3, and then continues with a descending eighth-note scale (E3, D3, C3, B2, A2, G2). The dynamic marking *f con forza.* is placed below the first measure of the bass line.

The third system of musical notation continues the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then continues with a descending eighth-note scale (B4, A4, G4, F#4, E4, D4). The bass line starts with a half note G3, followed by a half note F#3, and then continues with a descending eighth-note scale (E3, D3, C3, B2, A2, G2). The dynamic marking *f con forza.* is placed below the first measure of the bass line.

The fourth system of musical notation continues the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then continues with a descending eighth-note scale (B4, A4, G4, F#4, E4, D4). The bass line starts with a half note G3, followed by a half note F#3, and then continues with a descending eighth-note scale (E3, D3, C3, B2, A2, G2). The dynamic marking *f con forza.* is placed below the first measure of the bass line.



Sakura.

CHERRY BLOSSOMS.

Vivace.

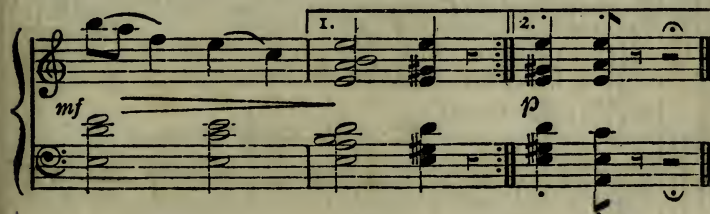
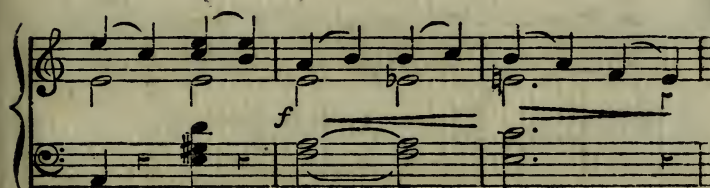
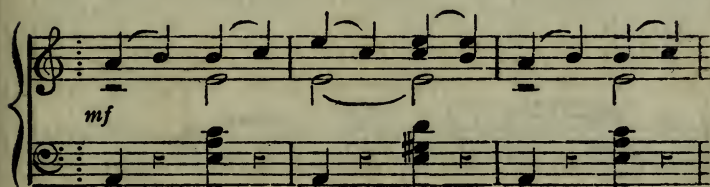
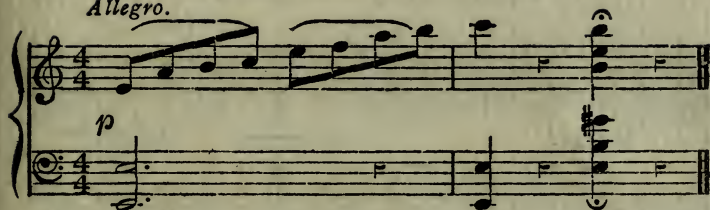
f *dolce.*

The musical score is written for piano in 4/4 time, featuring two systems of grand staves. The key signature has one flat (B-flat). The first system begins with a *Vivace.* tempo marking. The first staff of the first system contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The second staff of the first system contains a bass line with chords and single notes, marked with a forte *f* dynamic and a crescendo hairpin. The second system continues the piece, with the first staff featuring a melodic line and the second staff featuring a bass line with chords. Dynamics include *f*, *dolce.*, *ff*, and *mf*. The piece concludes with a final chord in the second staff of the fourth system.

Thime = Matsu.

LITTLE FIR TREE.

Allegro.



Chô Chô Tombo.

BUTTERFLY! DRAGONFLY!

Assai vivo.

p dolce.

Chô, Chô, Tom - bo, ni Ki - ri - gi - ri - su.

f *p*

Ya - ma - dé. . . . na - ku . . Mu - si,

f *p*

Matsu-mu-si, Su - zu-mu - si, Ku - tsu-wa - mu - si.

mf *f*

mf *p*

WAR SONG OF THE IMPERIAL ARMY (1867—8).

Alla marcia.

mf *pp* *mf*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand (treble clef) plays a simple melody, and the left hand (bass clef) plays a bass line. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The bass line is: G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half). The piano part ends with a double bar line. The voice part is on a single staff with a treble clef. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The voice part ends with a double bar line. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 2/4. The score is for a piano and voice.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one flat (B-flat). The melody is primarily in the right hand, with some left-hand accompaniment. The voice part is in the upper register, featuring a treble clef and a key signature of one flat. The lyrics are written below the piano part. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The tempo is marked "Allegretto", and the dynamics are marked "ff" (fortissimo).

f

Mi - ya Sa - ma Mi - ya Sa - ma O - Um - a - no
A - re wa cho te - ki Se - i - bats

f

may - e - ni Pi - ra Pi - ra su - ru no - wa
seyo tono nis - hi - ki no mi - ha - ta wo

ff CHORUS.

Nan ja - i - na? To - ko to - ni - a, re
Shi - ra - naí - ka? To - ko to - ni - a, re

to - ni - a re - na.
to - ni - a re - na.

Sayonara.

FAREWELL.

Andante.

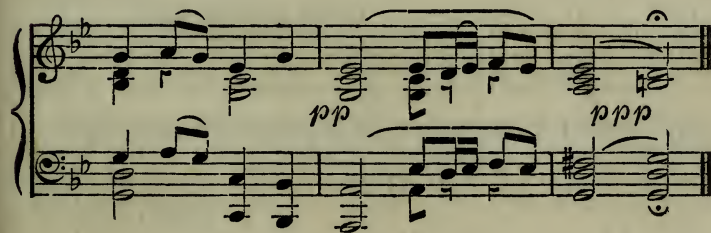
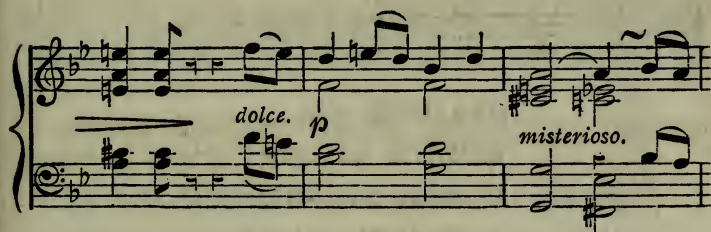
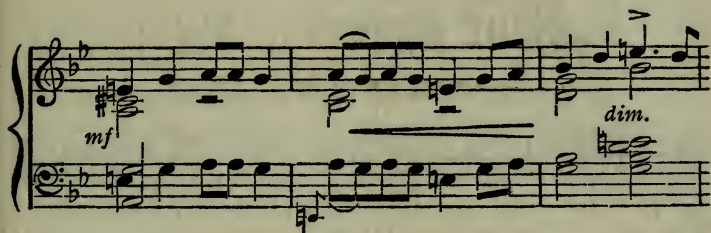
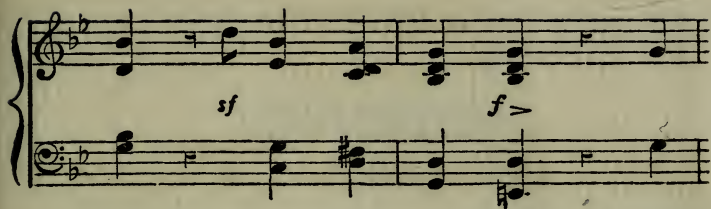
p

The first system of musical notation is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Andante.' and the dynamics is 'p' (piano). The right hand (treble clef) plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The first measure of the right hand has a fermata over the B-flat and A notes.

The second system of musical notation continues the melody. The right hand (treble clef) plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The first measure of the right hand has a fermata over the B-flat and A notes.

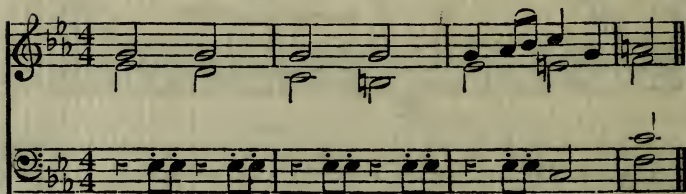
cres - - - *cen* - - - *do.*

The third system of musical notation continues the melody. The right hand (treble clef) plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The first measure of the right hand has a fermata over the B-flat and A notes. The lyrics 'cres - - - cen - - - do.' are written below the right hand staff.



Ancient Egyptian Hymn.

IN HONOUR OF IBIS OR OVES.



ΟΔΔ ΥΕΡΙ ΟΔΔ
ΕΥΜΑΤΑ ΚΙΤΩΝΑ
Ρ' ΟΔΔ, ΧΡΟΝΟΣ
ΚΑΤΑΛΟΞ' ΑΛΗΘΩΣ.

СТЕΦΑΝΩΜΕΝΟΣ.

APPENDIX.

Diversity of opinion amongst musical critics is shewn in the following extracts from the Press:—

The Morning.—"His aim has been to reproduce as nearly as possible on a keyed instrument, like the piano, the exact effect of traditional Japanese strains. Accordingly, certain of the tunes will seem most unconventional to European purists, while all will be found to have been treated with great taste. A skilful compromise has, in fact, been achieved between the harmony of the original airs and that which will render them intelligible to Western ears. Mr. Bevan has done his work well."

Public Opinion—Leeds Mercury.—"Quite of unusual interest."

Lady's World.—"Monotonous and doleful."

Illustrated London News.—"Exceedingly interesting."

Musical Times.—" 'Yosakoi' is a taking piece, the refinement of which is not restricted to the words, and it was ably rendered by Mr. Charles Phillips."

Westminster Gazette.—"Although the arrangement is as a rule decidedly European in character, the melodies are strikingly original and for the most part of great beauty."

APPENDIX.

Science and Art.—"Japanese art has long been appreciated, but it has been left for Mr. Bevan to introduce Japanese music. The melodies, though somewhat strange to English ears, and quite beyond just rendering by English instruments, are yet most fascinating."

The Queen.—"Mr. Charles Phillips, the baritone, sang with marked fervour . . . an interesting Japanese Love Song, 'Yosakoi,' arranged by Mr. Paul Bevan."

The Times.—"A remarkably attractive publication. The difficult task of arranging them for European hearers has been, on the whole, very successfully accomplished. The best specimen is perhaps the plaintive 'Yosakoi,' which might very well find a place in concert programmes, so nearly does it conform to Western tonalities."

The Queen.—"Charming little songs, that will stir heartaches in those who have lounged away delicious hours in far-away Japanese tea houses."

Puddleborough Weekly Guardian.—"Mr. Bevan has done a real service to the cause of music. This sort of thing should be worked off in front of an Asylum for the Deaf and Dumb."

Globe.—"Japanese music seems to have made a great advance just at present in its interest for Western ears."

Daily Chronicle.—"Still one more Japanese book! This time on the rather unpromising subject of Japanese music."

APPENDIX.

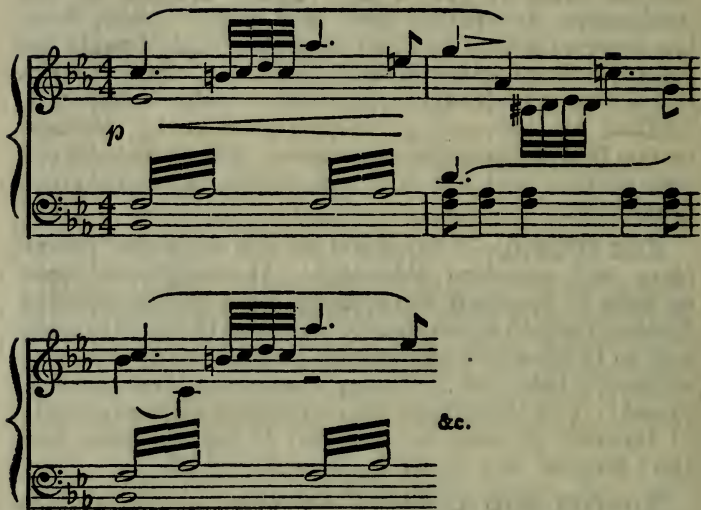
Quarterly Musical Review.—"A more artistic publication has rarely been met with. Apart from the interest which the quaint and beautiful melodies cannot fail to excite, there is added the further charm of picturesque design and finish. Mr. Bevan has fulfilled his task with great care in collecting his materials from their original sources. The harmonies are well chosen, and the accompaniments arranged with discretion."

The Studio.—"Arranged for the voice and piano-forte with excellent discretion. It would have been so easy to overload the melody itself by introducing harmony which is practically unknown to the Japanese, and so to have lost the peculiar character of the crisp strident tune, that the happy reticence deserves full praise. The 'Sayonara' an exquisitely plaintive strain of farewell, presents a new effect in tone-scheme, and the 'Manzai' is a study in the unexpected."

London and China Telegraph.—"If you are familiar with the National Anthem of Japan, or the popular air known as 'Chon Kina,' you will certainly recognise them, but they will not appear exactly the same. This, we would hasten to say, is not due to any defects on the part of Mr. Bevan, but to difficulties which may be stated as insurmountable."

Aus Fremden Zungen (STUTT GART).—"Die Kunst und das Kunstgewerbe Japans erfreuen sich einer von Jahr zu Jahr steigenden Anerkennung, so dass sie sogar Einfluss auf den europäischen Geschmack gewonnen haben. Fast noch unbekannt ist aber die japanische Musik, u.s.w."

Envoi.



Des Wissens bar,
Doch des Wunsches voll !

Brünnhilde.
(Wagner's "Götterdämmerung.")

“There is Divinity in Odd Numbers.”—SHAKESPEARE.

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(November, 1895.)

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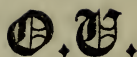
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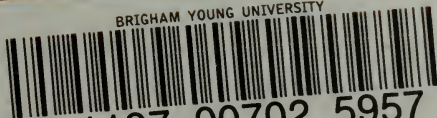
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